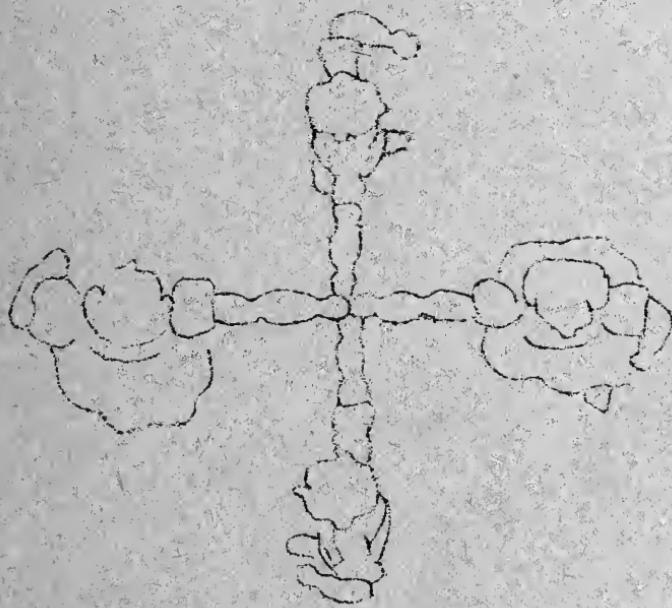


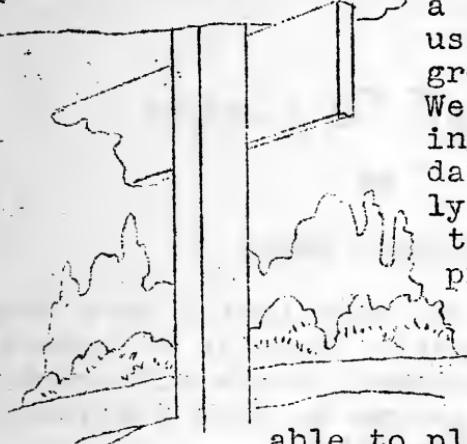
NORTHERN JUNKET



VOL. 2
NO. 9

20¢

TAKE IT OR LEAVE IT



For years now we've been going to Folk Festivals hoping to see a school demonstration using a fiddler from the group to furnish music. We go all out interesting young folks in square dancing and do absolutely nothing about interesting young people in producing square dance music. The picture is not complete. How proud the young person would be to be able to play for his schoolmates dancing. How proud the dancers would be of their own musician. Sure, records are a wonderful aid to the country schools. But there's a limit to their worth. Once, every town had fiddlers. Why not now? Because the young people are not encouraged to play a violin. Somewhere in every school square dance group there is an embryo square dance fiddler. Why don't you teachers try to discover this talent and develop it? It would pay handsome dividends to the square dance world of the future. To preserve our dances and not the means of playing their music doesn't make sense. Let's see what we can do this next year about correcting the situation.

Sincerely





It's Up To The Leaders

by

Eleanor Boyer

In spite of the fact that I am a comparative newcomer and novice both as a dancer and leader, I have encountered enough different leaders and folk dance groups to have realized that they both vary considerably.

Some groups I have enjoyed dancing within others I've been uncomfortable enough so I'd give up square dancing ~~rather~~ than dance continually with them.

My conclusion is that it is not the dancing that is at fault but the people. And the attitude of any group of dancers depends on its leadership; not necessarily its leader for the evening, but the leader under whom the individuals in the group learned to dance, and that leader's attitude toward square dancing. This point of view is strengthened with every experience I have in calling and dancing. It is the leaders who are failing if square dancing is declining.

The basic appeal of square dancing and all other phases of country dancing is not the dance itself so much as the sociability and fun it affords. If anyone is primarily interested in the dancing alone, they can study any of the individual forms of the dance and find what they crave, but square dancing alone gives the

group feeling, the satisfaction that comes with the giving and receiving of kindness, generosity, tolerance and helpfulness in an activity that is pure relaxation and recreation.

What other activity offers the same thing? In any special game you must lose as well as win. In any party you stand as an individual and if you do not contribute you are lost. But in square dancing, with a simple basic technique and nothing to contribute but goodwill, you can take a part and be as gay and have as much fun as anyone else without strain or obligation. It is the ideal answer to life today, that for everyone is a struggle against odds of fear worry and despair. The answer lies in the human element and goodwill, and where that is lacking it is not enough to dance.

I have a theory for what it is worth, that the reason that square dancing has survived in Maine in the Granges only, where they still do the Lady of the Lake, Boston Fancy, and Mountain Rangers, is that only in these small neighborly country groups has the goodwill and friendliness in the group lasted over the generations. They are not expert dancers, though most of them can swing with the best; the form of the dance has degenerated but the friendliness remains.

It has been my experience, and I have watched others go through the same evolution, that the beginner is shy and sensitive about his mistakes and generally scared to death, but sufficiently carried away by the spirit of the group to continue until he gets fairly proficient. When he gets to the point where he knows what is going on he vastly prefers to dance with those better than he is because they bring him up to a higher level of performance. When he



gets to the point where he no longer needs help and a bolstering of his morale; when the figures of any dance are recognized immediately as a combination of the basic figures in a new way or to a new tune. In other words, when the dance itself, regardless of what dance it is, becomes an old story, then the joy of dancing alone is what holds him.

For the adolescent this depends on whom his partner may be, but for the more mature dancers it depends on the spirit of the group. If it is a spirit of friendly give and take; if he can give and receive pleasure and friendliness and feels secure and accepted in doing both he will continue to enjoy the dancing. If on the other hand he is in an atmosphere of small self contained cliques; is never sure whether his reception in a square will be cordial or indifferent and critical, the dancing itself is just another form of exercise, and the effort and expense may be too much and not worth it to the bother involved.

Fundementally we are all alike; shy, lone some, bound by the limitations of our individuality, and every last one of us craving the comfort of the human touch. Square dancing more than anything else, can give it under the right conditions. In what other circumstances can the simple process of having a person who may be a perfect stranger to you put his arm a

round you, swing you for a quarter of a minute and walk around the set with you for another quarter of a minute, give you the feeling you have been friends for years?

Whether this happens or not depends on the spirit of the group, and that in turn depends on the leader. I have danced and taught the "Texas Schottische" many times and have been so impressed with the fact that people will dance it competently, when taught and go around the circle without a word, but let the leader suggest that now that they know the routine, it is a nice leisurely dance that will give them a chance to get acquainted with each person they meet, or at least a chance to say hello, and the entire group relaxes, there are smiles and chatter and the entire atmosphere of the hall changes, and they love it. Everyone wants to be friendly, but so many of us are too timid or inhibited to dare to go beyond the customs of the group. The leader ~~alone~~ can set the standard of what is acceptable. I have seen Jane Farwell do it alone, in a group of people who neither knew her nor each other. At the end of an hour they were all old friends or at least felt as if they were.

After all, leaders and callers are just people. If they are being paid to call or teach, some of them feel that that is their entire responsibility. They feel that their employers will resent any kind of "bossing" in the matter of social grouping; how they should behave, etc; and it is true that there always are some selfish, narrow minded individuals in any group who think only of their own satisfaction at the moment, and are the ones who do the objecting. For the most part they are a small minority and are better ignored.

Most people respond to the suggestion of any leader who has the courage to demand generosity and thoughtfulness for others. I have been amazed to see how quickly they will respond to such suggestion. I have two groups; one mostly teen-agers at the Community Center, and another adult group that has recently outgrown the same location and now meets in one of the college buildings. I have been building them up very gradually, but since the first of the year the adult group has suddenly taken hold and grown from 25 to about 60 every week regardless of those who belong but cannot come each time. The younger group too, increases each time. Both groups are a mixture of the various social levels found in a college and industrial town.

I have followed your tactics of having the ones on the floor change places with those who have been sitting out, and last week after I did it the first time, asked them to take care of it themselves so that no one sat out more than one dance, as I sometimes forgot to mention it. They did just that. Every time I remembered it they had already changed.

With the adult group I use a mixer before each group of squares, and have them keep their partners and form squares by grouping each four couples wherever they stop. The couple dances I demonstrate while they are sitting down, they choose their partners for these and we go from the couple dance to another mixer. Once or maybe twice an evening, in teaching a contra I will find two beginners together, and will split them up with a couple of more experienced dancers.

I really expected to be shot or at least to encounter plenty of opposition and antagonism when I first tried it, but have had objections from but one woman who would be the worst

offender in the matter of snobbishness. As long as I keep them mixed constantly so no one gets stuck long with a dud, they like it, and it's a mixed group of town and college that would get cliquey very fast if given the opportunity.

Of course it is not my living, which may make a difference. Also it is an entirely new activity here. When I made up my mind to do it that way I decided that the spirit was more important than the dancing, and if I couldn't create the spirit I was after than to heck with the whole business.

While it may not last I feel that it is my responsibility. If the spirit doesn't last it will be my fault. I am convinced that the reason more people come each week is on account of the spirit and the fact that those who do come tell them they have such a good time and not because they merely want to dance.

It all goes back to Mary Ann's discussion group at the New Hampshire Folk Dance Camp. It is the spirit more than the technique that counts. Technique opens the door to the fortunate and well coordinated few; the spirit of gaiety, friendliness and generosity opens the door to all, and spreads like ripples on a pond. Only the leaders can open that door.





NEWS FROM FAIRLEE

The 1951 Fairlee School dance group gave its premiere performance at the Friday evening session of the Vermont Teacher's Association, in Woodstock's Little Theater, April 20.

Requested by the Association to provide entertainment and instruction for its hundred or so guests from various sections of the country, the group put on a well rounded production for the last half of the evening's program. The demonstration of dances from the records of several callers immediately got the rapt attention of the visitors; the explanation of the use of teaching records, of others for a few moments fun, and of a few polished demonstrations in public gave the teachers something to think about.

More things to think about came in the panel discussion, led by Mrs Frances Kiely, with four of her eighth graders speaking extemporaneously of four different values they had realized from square dancing, and also with last year's Vermont P.T.A. President, Mrs Alice Field, coming in for significant comments from the point of view of the interested observer.

The program ended with a strong finish---putting theory into practice; each boy and each girl invited a visiting teacher to come out on the floor and start learning to square dance then and there. Everybody made a hit with his partner, and with the audience as well.

Some of the "new" students got off balance here and there--probably hadn't been paying attention, possibly some shoes too high heeled had an unsteady influence.

The three parts of the program added up to an excellent piece of work in the presentation of ideas, somewhat new and novel. It was definitely a noteworthy performance. Some of the group members were making their first public appearance. The audience quickly sensed the drama of the situation: "Roles Reversed. Pupils Teach Teachers". A healthy challenge which the Fairlee boys and girls accepted as a matter of course, handled ably and graciously, and used effectively to leave the lasting impression---upper graders can be young adults.

Herb Warren



STARTING A SQUARE DANCE ORCHESTRA

by

Dudley Briggs

Everyone who has done square and folk dancing can appreciate how important it is to have the right kind of music. This can be done today with phonograph records a good deal better than it could in the past, but even the

best records leave something to be desired. An orchestra is still the best kind of music. Specifically, records are quite apt to be too slow or too fast, and speed controls on modern phonographs are rare and expensive; that is the kind that make it a little slower, or a little faster. Many records don't have the right repeats in the melody, or have other irritating faults.

Musicians who play square dance music are not found on every street corner, and so many dancers don't get to enjoy dancing as they perhaps might due to the lack of live music. These articles are planned to give some help in locating and training musicians for this purpose.

Once a few musicians with fair ability are located, it isn't too hard for good dancers to make known to them what is needful in the way of music to enable them to provide many enjoyable evenings of square dancing.

One of the best places to look for musicians in your local community is among those who have had music as a hobby and have used their music in connection with church, lodge or school activities. Such persons are often eager to use their ability to be of service to others, or to earn a small amount of pin money. Very often such persons would be willing to play for occasional square dances when they would not have the time or desire to play modern dance music.

The ranks of professional musicians are not good places to find competent folk and square dance men. To begin with, most of them have an exalted opinion of their worth and ability. They are seldom content with playing the tune as it should be played, but feel constrained to "give the melody a ride" so that the devil himself wouldn't recognize it much less be



able to dance to it. Finally let's face the blunt fact that not many of them are good enough to play this kind of music. The notes go by much too fast for their liking. "Modern dance" men can play in but one rhythm-4/4, and a slow 4/4 rhythm at that. Place the music of the Danish Masquerade with its three changes of tempo in front of a group of "side men" and within two minutes they would be so confused as to need the services of a skilled psychiatrist.

A second source of musicians may be found among the members of a high school band or orchestra. Of course here one must be watchful that the young man or woman has fair technical ability to begin with. However, if such a youngster has fair ability or promise of ability (which can be ascertained from those who know him) it is surprising how hard he will work to achieve the extra skill necessary for some of the music.

Retired professional musicians are often glad to "keep a hand in" and demonstrate that they can still function professionally. Professional men should not be mistaken for the ram and file men mentioned a while back.

It is necessary then to find musicians who are willing to play for square dancing; who will accept advice and direction; and generally, who will be willing to work for pay that is not too high. Square dances, at least in the beginning, are often involved in a struggle to make final



cial ends meet. When such musicians are found and fortunately, not many of them are required, it is then necessary to put together from those available, a suitable combination of instruments and guide them through the beginning experiences in this type of music.

COMBINATIONS OF INSTRUMENTS

The foundation of American square dancing instrumentally, is the violin. It is the most versatile and useful instrument in a square or folk dance orchestra. Nowadays a violin can be electrically amplified until its music is loud enough for any size of crowd or room. And it should be amplified, as will the voice of the caller, for any group numbering over six sets of dancers.

To go with the violin, there must be one or more rhythm instruments, and the most common and all-around useful one is a piano. These two instruments together are the best all around small orchestra, and when amplified can provide music for a good sized crowd. To this fundamental unit can be added other instruments if it is desired. Of course, with really good musicians, almost any combination can be put together and dancing can be done. Following is a list of good combinations.

Violin and piano

Violin, piano and guitar

Violin, piano and string bass
Violin, piano and clarinet
Violin, piano and trumpet
Violin, piano and sax
Violin, piano and flute

Banjo, cello, mandolin, drums or accordion could be added. In fact an accordion may be substituted for the piano.

Instruments that are not well adapted are trombone, Hawaiian guitar, French horn, or any instrument on which rapid scales cannot be played more or less continuously all evening. All instruments would have a place in a large orchestra, but square dance teams as a rule are small because pulsing orchestration, fancy arrangements etc. are not needed; in fact are undesirable.

All we need for dancing is a steady rhythm and a clear melody. My experience with drums is such that I hesitate to recommend them in a small orchestra, as the volume covers up the other players. In using an accordion, one must be careful that the piano and accordion are tuned to the same pitch. Mostly they are not, as the piano pitch drops with age, and the accordion does not. When this happens there results an impossibly wide difference-maybe a half tone or so. Perhaps a pianist is not available in your area. In that case consider these possibilities

Guitar, violin, bass
Guitar, violin, accordion
Guitar, bass, trumpet and clarinet
Guitar, bass, trumpet, flute or sax
Banjo may be substituted for the guitar.

If you cannot find a violinist to be the mainstay of the melody, consider first if a cello or viola can be had. Since these will prob-

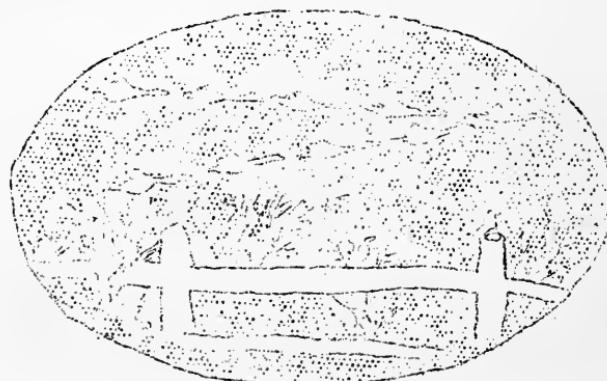
ably be unavailable too, one must then try wind instruments.

When wind instruments are substituted for the violin, it really takes two wind instruments to do the job, as the musicians will have to swap turns in carrying the tune, and take time out once in a while to breathe and rest a bit. It is practically impossible to play old time jigs and reels continuously on wind instruments.

Neither should one expect the average piano player to carry the melody and the accompaniment too; not on this stuff. It's just too hard. Some can do it; few enjoy it. A guitar or an accordion, or perhaps a banjo then, can substitute for a piano, and any two wind instruments can substitute for a violin.

As to the size of the orchestra, that is decided by the ability to pay. It is better to have a good small orchestra than a mediocre large one (I still meet people who don't believe that). And a three or four piece orchestra--when amplified can make music enough for as many as three or four hundred dancers, although this sized group, five or six would be better.

(to be continued)



FOLKSONG

Rio Grande

A Capstan Chantey

Solo

The anchor's weighed and the sails they are set

Chorus

AWAY-Y-Y RYE-O (loud!!! pronounced 'ryeo!')

Solo

The maids that we're leaving we'll never forget

Chorus

For we're bound for Rio Grande

And away Rio, aye Rio

Sing fare ye well, my bonny young girl

We're bound for Rio Grande

Similarly

So man the good capstan and run it around

Away-y-y Rio

We'll heave up the anchor to this jolly sound

For we're bound to Rio Grande

And away Rio,etc.

We've a jolly good ship and a jolly good crew
 Away-y-y Rio
 A brass knuckled mate and a rough skipper too
 For we're bound to Rio Grande
 And away,Rio,etc.

We'll sing as we heave to the maidens we leave
 Away-y-y Rio
 You know at this parting how sadly we grieve
 For we're bound to Rio Grande
 And away,Rio,etc.

Come heave up the anchor,let's get it away
 Away-y-y Rio
 It's got a firm grip,so heave steady I say
 For we're bound to Rio Grande
 And away,Rio,etc.

"The chains up and down" now the bo'sun did say
 Away-y-y Rio
 Heave up to the hawse pipe,the anchor's a-weigh
 For we're bound to Rio Grande
 And away,Rio,etc.



SQUARE DANCE

Go Half Way Round

Music-Anything you like, though we prefer to use Buffalo Gal.

Any introduction, then:

Head two couples separate
 Go half way round outside the ring
 Side two couples half right and left
 All stay on the opposite side
 Allemande left with the corners there
 Do si do your own right there
 The four men go across the ring
 Give the opposite girl a swing
 Take your corner from where you are
 And promenade round the ring.

Head two couples separate
 Go half way round outside the ring
 Side two couples half right and left
 And you're all on the opposite side
 Allemande left with the corners there
 Do si do your own right there
 The four men go across the ring
 To give the opposite girl a swing
 Take the corner lady there
 And promenade round the ring

Repeat twice for side couples. Or, if you like a longer dance have head couples start the figure four times. Then a brief chorus figure, then four times with side couples starting. This is a nice "breakdown" figure; everyone dances most all the time. It's sort of a screwy way to go to promenade your corner but nevertheless it's a lot of fun to dance.

FOLK DANCE

The Gie Gordans English-Scotch

Learned from the Hermans at Folk Dance Camp

Formation: Couples, side by side in varsouvienne position. Lady on man's right.

The Dance: Each starts with left foot, walk forward four steps; turn in place without dropping hands and walk backward four steps (Lady is now on man's left) Without turning both walk forward four steps-clockwise-turn in place without dropping hands, and walk backward four steps. Start the four steps each time with left foot.

Partners holding right hands high over lady's head. As man moves forward with a two step or a jig step, the lady turns under the joined right hands clockwise four times.

Both take ballroom position and two step anywhere around the room. Repeat dance from beginning as many times as desired.

The Music

CONTRA DANCE

DOWNFALL OF PARIS-A Hornpipe

The Dance

1st & 4th couples active
 Do NOT cross over

Active couples down the outside
 Back, & down the center with partners
 Back, cast off, forward & back six
 Six hands half around (to opposite side)
 Forward and back six again
 Six hands half around to place
 Right hand star with couple below
 Left hand star back to place
 Right and left with couple above

The Music

FOR SALE

THE COUNTRY DANCE BOOK \$2.50 postpaid
 by
 Ralph Page and Beth Tolman

Some folks say this is the Bible of New England
 dancing. Others say it's the work of the devil.

101 SINGING CALLS \$2.00 postpaid
 by
 Frank Lyman, jr.

The first and best book of Singing Calls.

THE PLEASURE CHEST 75¢ postpaid
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 Helen & Larry Eisenberg

A treasure of pleasure is found in these pages
 for families, churches, clubs, parties, camps, rural
 groups. Group leaders cannot afford to be with-
 out it. Here is a chart to create good fun.

Order any of the above listed books from
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TED SANNELLA
 16 Pleasant St.
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FOLKLORE

told by

Bill Sylee

Evenin' folks. How be yer? Come in out of th' rain won't yer? Just been talkin' 'bout Memorial Day. Used to call it Decoration Day. 'd I ever tell ye 'bout Seth Tarbox leadin' th' Memorial Day parade?

Happened not long ago, but long enough so's they was still some old soljers left in town.

Didn't nobody want t' lead the parade to th' buryin' ground that year. 't least they didn't come forrad and say so.

Now Seth he warn't no man to hang back at a chance to be a leader when there warn't no danger in it. ~~Never was~~. Same way back in 64. 't seems like he always took sick when it got hot goin'. Dysentery, y' know.

"I'll lead ye" says Seth, "if they ain't no body else that wants ter."

Hank Emery pulled Lem Colton t' one side for a minute and whispered in his ear. Then Lem he spoke up: "Seth, the rest of will fall in once

more, provided you are willin' to take command and to git the music for marchin'.

That was just what Seth had been wainti' fer, for years. He hadn't fit at Bull Run and other big-name places "fer nawthin'" as he'd been tellin' 'em for years. And now, come Monday by gum he'd have his chance.

Monday come along, and so did the six survivin' veterans. And Seth too was right on hand with his drum. Promptly at ten-thirty he had his men in line facing th' Town Hall. "Forward! March!" and off they stepped to th' roll of th' drum as Seth started leadin' 'em toward the com mon.

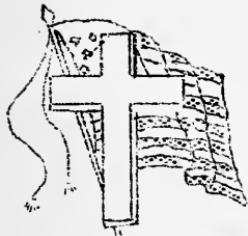
Seth looked straight ahead. But somehow or other he give th' impression that on this day which was his day, his comrades was gettin' a lot more 'tention from the folks than common.

As he come to within easy strikin' distance of the Town Hall, he let out a resoundin'--- "Company! Halt! And stopped his drummin'. "Right face!" he hollered, and turned to inspect the thinnin' lines of blue.

Warn't a one of 'em in sight. They'd all fell out 'long the way and disappeared into th' crowd lined up on both sides of the street.

"Damned deserters!" yelled Seth, "I'm all through with ye. You c'n all go straight plumb to hell, every one of yer. I'm goin' home". And he did too.

When we were growing up in a New Hampshire small town, we knew May 30th as Decoration Day, and we will always associate the smell of lilac



MEMORIAL DAY SERVICES

blossoms with the day.

For weeks beforehand we youngsters in the grade school had been learning poems and songs appropriate for the day. We had our own Decoration Day services in the school the day before THE day.

All the mothers attended these exercises; our fathers being too busy in the chair factory or on the farm, for Decoration Day was also the time of year to plant our gardens.

Right after we'd eaten dinner the day before our school's activity we'd have a final rehearsal. Then we were all excused and sent out into the nearby woods in search of running evergreen and princess pine. These were made into wreaths by the older girls. One evergreen wreath to each soldier's grave. The very young children picked bouquets of violets, benjamans (trilliums to you) bloodroot and other spring flowers.

At ten o'clock Decoration Day morning we'd repeat the excercises in the Town Hall for the whole community. Purple and white lilacs by the armful hedged the stage and in every window. The whole room was heavy with their fragrance.

The front row was reserved for the white haired Civil War veterans. In the next row behind them were the veterans of the Spanish War. Usually too, there were some visiting veterans from nearby towns, and these sat with their com-

rades in the first or second row.

It was a time of solemnity and the songs and "speakin' pieces" reflected the reckoning of the cost of conflict. Too, it was a day of pride and homage. We were not ashamed of such things in those days; not ashamed to thrill at hearing "Barbara Frietchie"; not ashamed to cry a little as a male quartet sang "Tenting To night" or "The Faded Coat of Blue."

Then the mile long march to the cemetery. Led by a fife and drum corps, shrilling out such tunes as "Battle Cry of Freedom" and "On The Road To Boston."

The veterans came next to the musicians. And when we were young most of them were well able to walk the distance, stepping proudly in time to the music. Frank Gibson was always the drum major. Straight as an arrow anyway, he was even more so on this day. Then us school children. Each of us carrying a wreath in the crook of an elbow and an armful of lilacs.

The graves of the soldier dead of ALL wars were marked by a small American Flag set in a star-shaped standard. Following a short prayer by the minister we all scattered in apparent disorder to place our wreaths and flowers on these graves. It was not really disorder, for we knew, each of us, which grave our decorations were to be placed.

The morning was given over to recollection of days past. The afternoon to the present. For it was opening day of the baseball season.

We had to earn the privilege of seeing the game though, and as soon as we swallowed our dinner we began dropping potatoes at a furious

rate in order that we'd be there at the ball grounds to see the first pitch.

Stoddard vs Sullivan; Marlow vs Munsonville; Hancock vs Antrim. What memories those games invoke! Why is it that we can remember those hard fought contests so clearly when big league games are so easily forgotten?

None of our hill towns afforded the luxury of a modern diamond, and the games were played as often as not, in rocky pastures, with bags of sawdust serving for bases, and a wooden home plate. No pitcher's mound either, and the umpire judged a ball to be fair or foul by lining it up with home plate and a distant maple tree. Many a baserunner slid through what he thought was second base. A high fly ball to the out field was cause for open-mouthed suspense—you never knew whether an outfielder would catch it fall over a granite outcropping or let the ball hit him on the head.

It was as fair for one team as the other and no one ever complained.

It was nothing for half a town's inhabitants to walk eight or ten miles each way to follow the fortunes of their town team.

We have often wondered how today's pampered darlings of the diamond would fare playing the game under such conditions.





FAVORITE RECIPES OF GOOD COOKS

by Ada Savage Tucker

RHUBARB & PINEAPPLE PIE

This recipe is one that I copied from the cook book of Mrs Hall of Whitefield, N.H. Mrs. Hall is now dead and I do not recall her first name. I copied the recipe twenty years ago, and the page it was written on was yellow with age at that time.

2 cups finely cut rhubarb
 1 1/4 cups sugar (mixed with 1 teaspoon of
 1 cup grated pineapple or flour)
 1 cup canned crushed pineapple (drained)
 To be used as a filling for a two crust pie.

Sprinkle a little flour over the bottom crust. Add rhubarb, then sugar, then pineapple. Sprinkle with just a little flour. Cover with top crust. Brush with milk and bake about one hour. A few dots of butter over the pineapple make a nice addition.

Most of us have a patch of rhubarb in the back yard, or should have. It is easily grown and is delicious.

TUNA & EGG SALAD SANDWICH FILLING

This is a sandwich filling that I learned to make while in Florida.

Mince finely one well washed stalk of celery. Combine with 1 can of white meat tuna fish and two well mashed hard boiled eggs. Moisten with Salad Dressing and stir all to combine thoroughly. Just a little grated onion may be added. Only a little! Spread on very thinly buttered white or dark bread, cover with top slice, and serve with pickles.

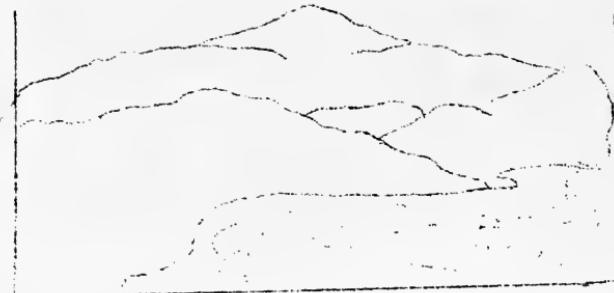
TOMATO RAREBIT

A favorite of my own.

4 cups canned tomatoes
6 tablespoons butter
6 " flour
Salt, pepper, paprika to taste.
2 eggs, well beaten
1 cup grated cheese

Melt butter, add flour and mix til smooth. Force tomatoes through sieve and add eggs. Add flour and butter. Cook over hot water til mixture is smooth and thick. Season to taste. Add cheese and stir til melted. Serve at once on toasted crackers.

Note: The way I do this is to make a thickening of flour, salt, pepper & paprika. Add water-very little-to make a paste. Add eggs and cooled melted butter. Stir into a smooth paste. Using enough water so that it will be about the consistency of thick cream. Stir this into the heated tomatoes, unsieved. Stir & cool til thickened. Then stir in the cheese. Canned grated cheese is good for this, the yellow kind. Chop the tomatoes a little with spoon while stirring. Take your choice of methods.



MONADNOCK
CALLERS
JAMBOREE

Saturday, April 28th in Peterboro, N.H. Town House, was held the first Callers Jamboree ever to be staged in this part of New Hampshire. Six callers kept the big crowd busy every minute.

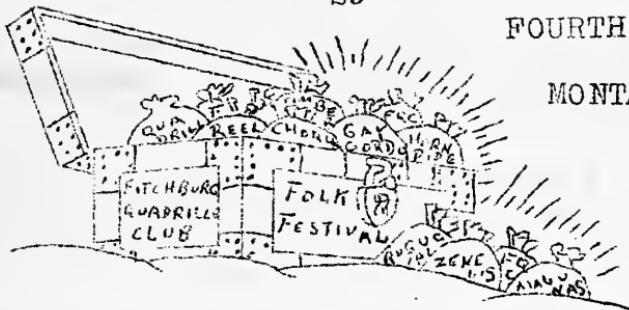
What made this Jamboree especially nice was the fact that each caller had a chance to call two figures of a quadrille plus a contra dance; all three of his own choosing. We've never seen it done this way before, because of the "hot rod" callers who get invited to take part in these affairs couldn't call a contra dance to save their soul from purgatory.

Here are the callers and the dances they called in the order of their appearance:

Larry Gauthier, Jaffrey, N.H.; Wagon Wheel & Red River Valley. Lawrence Barrett, Keene, N.H.-- Spanish Cavalier & My Little Girl. Hull's Victory (Gauthier) Mal Hayden, Rochester, N.H.; Whirligig and Chinese Breakdown. Lady Walpole's Reel (Barrett) Joe Blundon, Cambridge, Mass.; Nightmare and Buffalo Gal. Chorus Jig, (Hayden) "Duke" Miller-- Gloversville, N.Y.; Just Because & Loch Lomond. Washington's Quickstep (Blundon) Glover's Reel, (Miller)

The party was sponsored by the Monadnock Square Dance Association and the host caller was Ralph Page, whose orchestra played for the evening's fun.

FOURTH ANNUAL
MONTACHUSETT
FOLK
FESTIVAL



This was held in Fitchburg (Mass) City Hall Saturday May 5th and was sponsored by the Fitchburg Quadrille Club.

As usual this was one of the finest small Folk Festivals held anywhere. We say that every year and we mean it, too. There is an atmosphere of friendliness at a sectional festival that no big one can ever hope to match.

A lot of folk-craft material was exhibited in fact one entire side of the hall was taken up with it. May we compliment each exhibitor? A special pat on the back too, for the hand-craft-exhibit chairlady, Mrs Eloise West.

The individual exhibits and their sponsors were as follows: Norwegian-Miss Eriksen; Canadian Mrs Peggy Packard; Greek-Miss Helen Nikitas, for Daughters of Penelope; German-Mrs Arthur Crafts; Italian-Mrs Anthony Barbaro for Daughters of Italy; Scotch-Mrs Thomas Burton; Palestinian-Mrs Albert Miller; Early American-George Mustakangas; Finnish-Mrs Ellis Oksanen for Ladies of Kaleva; International-Mrs Asa Buskey for Fitchburg Quadrille Club.

The program opened with a medley of fiddle tunes by those two grand old(young)men of the bow-Will Ayer of Fitchburg, and Llewellyn Powers of Brookline, N.H. This got every one present in

the right state of mind for the general dancing which followed. First a set of ~~Quadrilles, then~~ a contra, followed by another quadrille.

The Lithuanian Dance Group of Boston gave three exciting and beautiful dances: Roguciai; Zekelis; and Malunas. They were in top form and left the floor to loud applause.

Then general dancing and we danced the Gie Gordons til our tongues hung out.

Five sets made up of Quadrille Club members then gave a "Caller's Choice"; Four square sets and a contra all dancing to the same music and a caller to every set. It was a mad house--but a delightful mad house and the spectators loved it.

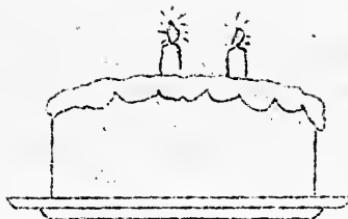
The evening closed at 11:30 with a grand mixup of quadrille figures, in which you kept changing partners and sets. No chance to get cliquey here. If you had an inclination to be you darned soon lost it, or was left without a partner. You stayed polite, but you got a lot quicker all of a sudden.

General chairman of the Festival was Dick Gray; Honorary Chairman, Glendon Soule; Exhibit Handcraft, Eloise West-Dancers, James West; Publicity, Daniel Mylott; Tickets, Elaine Touchette.

No chance here, to say "not enough audience participation!".--- FQC members went out of their way to see that the young Lithuanian dancers took part in the general dancing; made for good will all around.--Visitors from Hartford, Conn, were Stuart Hamilton & Gloria Hemmings.-- Ray Olmsted of Norwalk, Conn. there also--Had a nice visit with all three.*****

SECOND
ANNUAL
VERMONT

COUNTRY
DANCE
FESTIVAL



SPONSORED BY THE STATE

DEPARTMENT OF RECREATION

Norwich University Armory, Northfield, Vermont, was the meeting place of several hundred square dance lovers, April 28th, afternoon and evening. Under the skilful guidance of Lawrence V. Loy, master of ceremonies, the programs moved along without a dull moment from beginning to--the end. Here are the programs:

AFTERNOON

Old Fiddle Tunes by Will Ayer, Llewellyn Powers and Oliver Wiley.***Squares-Oh Susanna & Lady Round the Lady, by Putney 5th & 6th grades, Perkinsville 4-H Group, Barre Teen Agers and the Cabot Group & Fairlee Team.***GENERAL DANCING** Virginia Reel by the Barre Brownies***Nightmare & My Little Girl by Barre Ward V School.***** Breakdown, by Riverton Young People**Hull's Victory by Bristol High School***Patty Cake Polka by Montpelier Girl Scouts**Grapevine Twist, the Montpelier Group****GENERAL DANCING.****Golden Slippers, by South Royalton 4#h**San Antonio Rose by Chester, Saxton's River & Londonderry.** Heads & Sides & Do Si Do and Swing by the New England Folk Festival Group from Bethel, Fairlee Kurn Hattin & S. Royalton Schools.***Lady Walpole's Reel by Brandon***also Soldier's Joy by the same group.***GENERAL DANCING*****Crooked Stovepipe, Old Fall River Line & Basket by the

Fairlee Team***Around the Outside & Two Head Ladies Cross Over by Northfield, Barre Teen Agers, So. Burlington, Walden, Cambridge, Highgate Center, and St Albans.***GENERAL DANCING***.*****

EVENING

GRAND MARCH

OLD FIDDLE TUNES by Country Fiddlers

GENERAL DANCING

COMING ROUND THE MOUNTAIN--Montpelier Group
HEAD TWO LADIES CROSS OVER, YOU CALL EVERYBODY
DARLIN', BALANCE FOUR IN LINE, by the Londonderry
Group (Prent Barker, Calling).

CONTRAST IN RECORDS by the FAIRLEE TEAM

a, MONADNOCK MUDDLE

b, FORWARD SIX AND EIGHT

c, DOUBLE STAR

GENERAL DANCING

WALTZ QUADRILLE-Johnson Teachers College

PORTLAND FANCY-Bakersfield Group

THREE QUADRILLE CHANGES by a group of Grangers
from Sheldon, Franklin, St. Albans Bay, & Georgia--

a, Eastern Star

b, Lady Round the Lady

c, Right and Left

GENERAL DANCING

NOTES

As with the first festival last spring the afternoon was devoted to a youth program. There lies the hope of Vermont Country Dancing; among the school children of today are tomorrow's dancers.

A years' training has made a big difference in the dancing ability of the school children too. It was really noticeable. The kids were much more at ease and danced much smoother.

Something must be done soon about training young fiddlers

in the art of square dance music. Vermont used to be famous for its fiddlers, but who is there getting ready to replace the old timers? Surely the young people cannot think that a saxaphone is a good substitute for a fiddle. No matter how well played a sax just doesn't put music in your feet and make you want to dance the way a fiddle will.

Nice group of Grangers from the St Albans area. This organization has done a great deal to keep square dancing alive.

Bristol High School did a bang up job with their demonstration of Hull's Victory. Nice going Bristol. You deserve a lot of credit.

Missed Ed Larkin's Chelsea Contra Dancers this year.

Herb Warren, Fairlee, was Festival Chairman. Hope he keeps right on in the office. Though he'd probably just as soon let somebody else have a few headaches. It makes for a year round job of talking and prod ding to get square dancing started in country schools. There's still too many people in the world who are ready to say "didn't do that in school when I was a boy."

However they are dying off fast and this generation will soon be voters and will remember what square dancing did for them in school.

Did my heart good to see a group from Walden--a one room school at that-- and to hear one of the youngsters say "Best time in my life!" if you get what I mean and I think you do.

Yes this was a much better festival than the first one last year. Better dancing. Better crowds. Better feeling all round.

CONGRATULATIONS VERMONT.



Born: May 1st. to Dick and Beth Best, a daughter Diane Elizabeth Registered at Folk Dance Camp?? No? Why not? Two good ones coming up in New England. Maine--- May 28-June 5, in Bridgton. Write to Mrs Eleanor Boyer, 16 Longfellow Ave, Brunswick, Maine.***** Then there's the New Hampshire camp in Stoddard: June 11-15 and June 15-20. Write to Ralph Page 182 Pearl St. Keene, N.H.

New Hampshire Folk Festival at University of New Hampshire, May 25 & 26. This always has been a nice festival, why not attend this spring? *** Merrimack Valley Square Dance Association will sponsor their annual Callers Jamboree in Concord, N.H. High School, Monday June 4th. Ed Durlacher, Pop Smith, Mal Hayden and Charlie Baldwin will be the guest callers with Ralph Page acting as host caller. Page's orchestra furnishes music.* Al Brundage is conducting a Square Dance School this summer at his Country Barn in Stepney, Conn., For more information write him at Box 176, Stepney Conn.*****

Ed Durlacher & Al Brundage will hold a Square Dance School in Fairlee Vt. June 18-25. Write to Herb Warren, Fairlee, Vt.*****

A successful "Gingham Ball" was held in Middleboro (Mass) Town Hall, May 12th.*****

Write to Howard Hogue and get on his mailing list for copies of his news sheet "The Hoc Down er". Address is Pearl St. West Bridgewater, Mass.* Floyd Woodhull is calling for a Square Dance in Brockton, Mass. YMCA, Monday May 21. Better go.*** Howard Hogue is conducting weekly classes for beginners and advanced square dancers in Middleboro, Mass.*****

The Washington D.C. Folk Dance Group held its annual Folk Festival May 11 & 12 in Cardozo Center Gymnasium.

THE ROUNDUP

of

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CAMP IHDUHAPILoretto, Minn. Aug. 26-Sept. 2; Sept. 1-3, inclusive
Write to American Squares, 121-74 Delaware St.
Woodbury, New Jersey for Illustrated Folder.

The Juillard School of Music announces the establishing of a Department of Dance. In addition to ballet and modern dance, the folk idiom is included and studies will be made of the important contributions to this art.*****

New York State Historical Association will offer a Seminar on American Culture, July 5-12 at Cooperstown, N.Y. Sessions on American Folk Song History of American Folk Decoration. American Handcrafts, Early American Decoration should be of interest to all American Folklorists. Also square and folk dancing will be a part of evening recreation periods.*****

The Country Dance Society Boston Center will hold its ninth annual Week End of Dancing at Pinewoods Camp, June 22-25. For further information write to the Society at 14 Ashburton Place Boston 8, Mass.*****

Seacoast Region Square Dance Association closed its regular season May 12. Mal Hayden called.**
Monadnock Square Dance Association is planning a square dance in Peterboro Town House, Saturday May 19.*****

Next dance of the Fitchburg Quadrille Club will be in Wallace Hall, Fitchburg, Mass. June 9th with Ralph Page and his orchestra.

A new square dance group is in the process of forming in Walpole, Mass. Inquire of Mr & Mrs Elmore Ashman, Gill St. Walpole, Mass.*****

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Editor--Ralph Page

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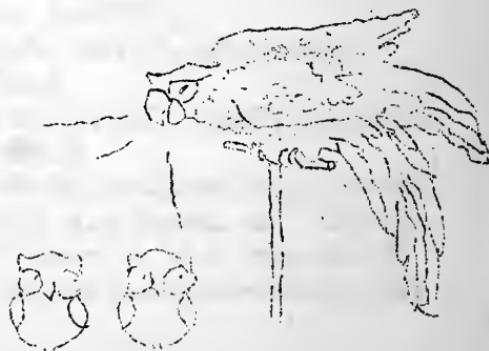
Gil Daniels

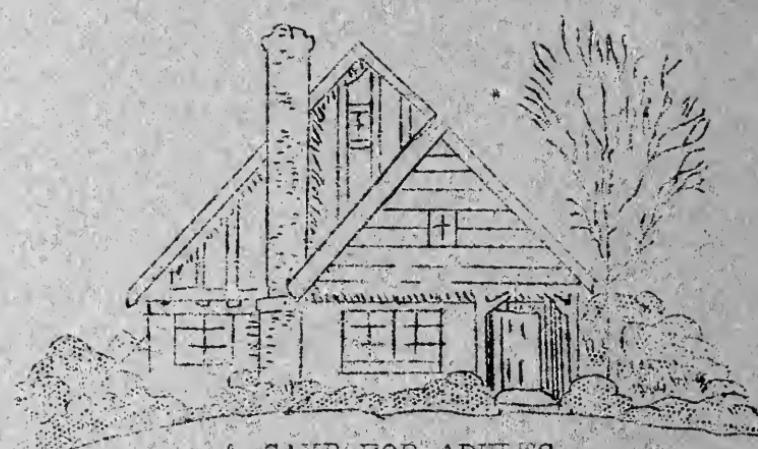
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